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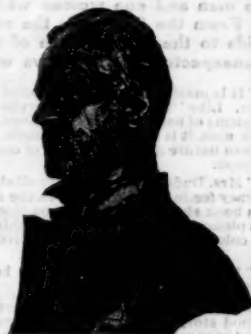
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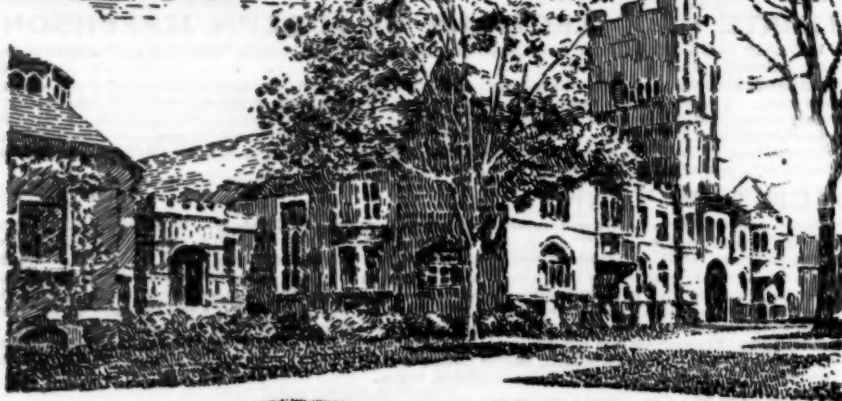
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THE REVIVAL OF PAGEANTRY.

The academic suburb of Chicago known by the name of Evanston has not hitherto been thought of as a focus of romantic possibilities. Known far and wide as a community in which sober and godly lives are led, as a university town in which the student of divinity tempers by his decorous example the riotous instincts of the normal barbarian collegian, as a burgh propped by the moral bulwarks of prohibition and Methodism, Evanston has long been the symbol of the prosaic and the pedestrian. It is true that a pestilent beast popularly styled the "blind pig" (*Sus cæcus*) has been thought to infest its obscurer regions, and has even, report says, been tracked to its lair by expeditions of zealous zoölogists; but all this may be only a fable, devised by those malicious minds that are always impelled to detraction by the spectacle of the upright and the exemplary. But the Evanston of these latter days has taken on a riot of color and spectacular effect that has made its more staid inhabitants rub their eyes with wonder at this unprecedented blossoming of artistic fancy. To speak plainly, there has been revealed in those parts a pageant of the historical Northwest, judiciously mingled with devices for enticing shy coins from their hiding-places (in the sweet name of charity), and graciously countenanced and even abetted by the best suburban society. Already the modest town is being styled the American Bayreuth, and is bearing its new honors with the proud consciousness that they have been deserved.

In the matters of picturesque stage-setting and poetical effect, the pageant has been in the capable hands of Mr. Donald Robertson and Mr. Thomas Wood Stevens, whose quality in this sort was exhibited last spring when the Renaissance pageant was given at the Art Institute of Chicago. Such poetry as Mr. Stevens knows how to write for an affair like this, recited with Mr. Robertson's art, goes far toward redeeming the inevitable amateurishness of such a performance. Nor is material lacking in the history of the great Northwest. We are the heirs of a romantic tradition which begins with the French seekers for the South Sea, goes on with the dissolving view of a French transformed into an English civilization, includes

the heroic exploit of George Rogers Clark, and comes down to things as diversely interesting as the Blackhawk War and the Wigwam that made the fortunes of President Lincoln. A sequence that includes, besides Clark and Lincoln, such men as Marquette, La Salle, Tonty, and Pontiac, that makes us acquainted with explorers and saints, with the heroes of both military and civic life, is anything but poverty-stricken in its appeal to the imagination.

How admirably Mr. Stevens has put his material to poetic use may be illustrated by the following quotation :

"Peaceful the Black-Gown came, we welcomed him.
He taught his faith; we listened and we loved,
For he was patient, brave, and kind. He lives
In drowsy annals of our winter nights.
But those who followed in the Black-Gown's trail
Brought harsher magic and a hopeless war.
Seeking the paths that we had never trod
They searched the blue horizons for some grim
And desolate issue to forbidden seas;
They spoke to us of mysteries, shoulder-wise
As they with tireless footsteps hastened on.

La Salle, and Tonty of the Iron Hand,
Great Captains in this idle paleface quest,
Came hither long ago, and claimed the ground
For some old king beyond the sunrise. These
Were strong-heart men, these finders of the way
Who hunted the great rivers to their ends,—
Stern foes, whom fear could never shake. Behold
Wan children of the sheltered lodges, these
Who faced the mystery with dauntless eyes
And trod our trails out with intrepid feet,
The Captains of the white man's outer march."

The Evanston pageant has been, of course, but a small affair in comparison with the recent doings on the Hudson River and Lake Champlain, or with last year's superb commemoration of the founding of Quebec. But it has its place in the series of recent demonstrations that have sought to realize the past for a generation which seems suddenly to have been aroused to the consciousness that the American past is by no means contemptible from the romantic point of view. The annals of early America have seemed dull only because their possibilities were long unrealized; they have had to wait until our own time for the significant expression that gives color and vitality to the annals of any age. For the unfolding of their charms our chief debt is due to Parkman, who first brought us to understand how magnificent a drama had been enacted upon this new-world stage. But many others have also helped to vivify our historical inheritance, until we have at last come to view it with new insight, and to know that the old world by no means has a monopoly of thrilling situations and romantic happenings.

The historical pageant has a highly important educational function, and we are glad that its possibilities have become so generally apparent. Modern education knows how important it is to quicken the understanding by bringing the eye to its aid. We sometimes go too far in this respect, no doubt, forgetting that vision is only an adjunct to intelligence, and by no means a substitute therefor. To many people the reading of newspapers has come to be a scanning of cuts and head-lines only, and to many children the pictures in their school-books prove so distracting that the text is slighted. Excessive attention to the pictorial aspect of an historical theme tends to produce flabbiness of mind, encouraging indolent receptivity at the expense of sharp intellectual reaction. But the picture or the spectacle, taken in its properly subordinated relation to the fact or the idea, may aid marvelously in bringing the latter home. The pageant, which is primarily a series of moving pictures, is calculated to stir the most lethargic mind to interest. The symbols of the printed page become matters of real human concern when thus informed with life. And when nature lends a hand, as in the case of the Hudson River and the Rock of Quebec, supplying the actual scenes where great deeds were once wrought, the spectacle of the pageant acquires an impressiveness of which the depth and the enduring character are not easily to be measured. It is well that men should from time to time be made to feel how firmly the present is linked with the past; forgetfulness of this fact constitutes perhaps the chief danger of our restless modern life.

CASUAL COMMENT.

EXTRANEOUS AIDS TO LITERARY PRODUCTION, as we find them adopted by various celebrated authors, often provoke a smile of amusement, so very like to solemn fooling do they seem. Dickens is said to have sought inspiration from a number of quaint little bronze figures that he kept on his writing-table. Ibsen maintained a similar company of puppets. Bulwer Lytton had to clothe himself in fine array before the muse would visit him, whereas Mr. Thomas Hardy is reported as finding the removal of footgear conducive to a free flow of ideas. The Hungarian novelist Jókai was reduced to sterility and despair whenever his supply of violet ink gave out, and all the world knows that the philosopher Kant was so troubled when the trees grew to such a height as to hide an old tower on which he had been wont to fix his gaze in moods of metaphysical speculation, that he was forced to request the cutting away of the obstructive foliage. Malebranche, Hobbes,

and Corneille required a penumbra for the incubation of their ideas, and were wont to darken their studies in the daytime. Zola also pulled down the blinds, but at the same time turned on the gas jets and flooded his room with artificial light, having in his struggling days been in the habit of writing far into the night, so that daylight had become dissociated with literary work. Richter, on the other hand, and Ouida wrote best in the radiance of the early morning sun and in the open air. Gray invoked the muse with a page or two of Spenser. Oliver Wendell Holmes needed to feel a pen in his hand, as a sort of conductor of ideas, before his verse or prose would flow. Miss Carolyn Wells has indicated the various kinds of candy that may be appropriately indulged in as a prelude to various kinds of literary effort. Dr. Johnson, while writing his dictionary, derived assistance from orange peel and tea, while the purring of a cat on his table was a further aid. Sheridan liked to have a bottle of good wine beside him as he wrote, and in this he was not peculiar; but he also required the stimulus of brilliant lights all about him. Douglas Jerrold tolerated no litter on his desk; all was immaculate there, his inkstand resting in a marble shell, and his little dog curled up at his feet. Sardou always wrote his plays first on little scraps of paper, then on foolscap. Milton and Warburton shared the same peculiarity, a fondness for organ strains as the best means to induce the mood for high literary endeavor. Buffon scorned all meretricious aids, his desk and chair and writing materials being the sole furnishings of his study. Thus it appears that the would-be great writer can hardly go wrong in choosing his method of work. Whatever oddity or commonplaceness he adopts, he is pretty sure to find distinguished precedent for his choice.

THE FACULTY OF IDIOM-MAKING — or, as some might differently express it, a genius for slang — is quite extensively credited to Americans, and not unjustly. What other language than our own "American-English" can show anything to compare with the breezy freedom and picturesque aptness of some of our western idioms, and with the homely and concise expressiveness of our Yankeeisms? The Manchester "Guardian," commenting on this subject, acknowledges the English indebtedness to America. "Lately we have become very apt pupils of American phrase-makers," it says. "It is almost good colloquial English to say that a thing is 'up to so-and-so,' meaning that it is so-and-so's concern. Even as an Americanism we believe this phrase is fairly recent. Almost as freely we speak of a person as being 'up against' an obstacle or an opponent — a very expressive phrase with no adequate equivalent in elegant English. . . . Our recent readiness to adopt Americanisms is not an unhealthy tendency if we adopt them not as mere novelties in slang, but for the sake of their liveliness and force. Perhaps it would be a still healthier sign to make a few new idioms for ourselves." In somewhat differ-

ent vein, and betraying less accurate information, a writer in the London "Nation" comments on our supposed use of "I swan." "I frequently ask my American friends," says this writer, "if they can give the derivation of 'I swan,' and never yet have I heard even an attempt to do so. Fifty years ago 'I swan' was in regular use by poets and novelists, and to-day it is employed in current American speech, though a certain class of Americans seem to find it necessary to apologize for the use of what they think is slang." Then we are confidently assured that it is not slang, but merely a corruption of "I warrant you," through "I se warrant," "A's warn," of the Liddesdale farmer. Thus what has been considered a bit of Yankee slang turns out to be an idiom of the Scottish border that "fifty years ago . . . was in regular use by poets and novelists." Henceforth, our polite circles of Boston, or Chicago, or Kalamazoo, or any other centre of refinement and culture, may feel at liberty to continue the daily use of "I swan," but with no longer any need of the hitherto customary apology. What a relief!

THE LIBRARY OF A BIG-GAME HUNTER IN AFRICA might fairly be expected to abound in the literature of the chase, and it was doubtless with such expectations that many readers of Mr. Roosevelt's African article in the current "Scribner's Magazine" turned to the catalogue of the "Pigskin Library" at its close. But there is not a trace of any such literature to be found in the fifty-three works chosen by the ex-President and his son to solace their idle hours in the tropic wilds. Apart from Mark Twain's "Tom Sawyer" and "Huckleberry Finn," and some of Scott's, Poe's, Bret Harte's, and Cooper's fiction, the selections appear to represent the father's rather than the son's literary likings; and these likings are well known to be catholic and comprehensive. It is a little surprising, however, omnivorous though Mr. Roosevelt is in his reading, to see him carrying all the way to East Africa the apocryphal portions of the Bible, and Carlyle's "Frederick the Great," as well as Gregorovius's "Rome," Spenser's "Faerie Queene," Dante's "Inferno," and "La Chanson de Roland." But on the whole he has with him a very inviting company of the world's best authors, and more of them than most of us will get time to look into within the period of this famous hunting excursion. "The Pigskin Library," edited by Theodore Roosevelt, might not be a bad venture for some enterprising publisher, especially if he could announce the volumes as bound in skins of the distinguished editor's own procuring.

ENGINEERING AND THE CLASSICS are declared by Dr. Charles P. Steinmetz, a prominent member of the American Institute of Civil Engineers, which recently held its annual convention, to be not so mutually hostile as many have imagined. He maintains that the general educational training necessary for handling the problems of modern life is much the same for every profession, and that the engineer

needs to lay as broad a foundation as the lawyer, the doctor, or the clergyman. The power of intense application and concentration acquired by wrestling with Greek and Latin he regards as especially valuable for the engineer, and as obtainable in no other way so well as by the safe and sure road long ago unwittingly built for generations of unborn schoolboys by Nepos, Cæsar, Xenophon, & Co. The engineer's work, moreover, it is argued, tends to make him one-sided and narrow-minded, and he needs the corrective influence of the so-called cultural studies to enlarge his view. A further reason why he should be a classical scholar is found in the great and rapidly increasing number of scientific terms derived from the Greek, and, to a less extent, from the Latin. It is a pleasing picture we seem to get from this broad-minded man of science, of the liberally educated civil engineer, his theodolite over his shoulder and his Theocritus under his arm, pursuing his calling with outlook extending far beyond his measuring chain, and ideas too large to be expressed in the figures jotted down in his note-book. Of course Dr. Steinmetz is not the first one, and we hope he will not be the last, to emphasize the desirability of being a whole man before becoming either an engineer or a statesman, an orator or a poet, a mechanic or a millionaire.

A SUPPLEMENTARY NOTE TO "THE ART AND SCIENCE OF ADVERTISING," Mr. George French's instructive book recently reviewed by us, is suggested by the ingenious scheme of a St. Louis manufacturer to get his name before the public. Noting with regret that "old-fashioned chivalry toward women" is rapidly declining in his own city, and that the decline is even more precipitate in New York and Chicago, this trans-Mississippi champion of the weaker sex is distributing "true-blue buttons," which will indicate to any woman entering a street-car that the wearer of such button is a pattern of chivalry and is eagerly awaiting an opportunity to prove it by resigning to her his seat, if he has one. A speedy cure to bad manners is all but guaranteed to any man who will wear the button for a week: "he will become fixed in old-fashioned chivalry toward women"—and at the same time the manufacturer's name, displayed on the button, will become fixed in the minds of numerous observers. Thus are we taught a neat little lesson in the difficult art not only of advertising, but also of worshipping both manners and mammon at the same time—of killing two birds with one button, so to speak.

THE NATIONAL EDUCATION ASSOCIATION OF THE UNITED STATES is a large and influential organization, with manifold activities and great powers for good. It has many departments for special work, among which the Library Department has had considerable prominence, as affording opportunities for teachers and librarians to get together and discuss matters of practical concern to both classes of workers in the broad field of public instruction. Now that this

Library Department has grown from its small beginnings in 1896, until its meetings have become among the most interesting and best attended of all the departments of the Education Association, it seems a pity that it should be abolished, as has been proposed by the Executive Committee of the Association, in its plans for reorganization. The object, of course, is to simplify the affairs and proceedings of the Association; but it seems as if this might be done in some better way. Not unnaturally, the librarians of the country are opposing the action, and pleading for a stay of proceedings until they can present their side of the question. It is to be hoped that their arguments will receive a careful hearing. This branch of educational work is more distinctive, and certainly not less important, than many others that are allowed to continue the enjoyment of old-time privileges in the councils of the Association.

A DISTINGUISHED PROMOTER OF THE ART OF PRINTING, Robert Hoe, head of the firm of R. Hoe & Co., and perfecter of the marvellous sextuple cylinder machine that prints, cuts, pastes, folds, counts, and delivers from twenty-four thousand to seventy-two thousand newspapers an hour, according to the number of pages in each copy, died in London a few weeks ago, at the age of seventy. His service to the cause of letters in helping to make possible the cheap and voluminous modern newspaper, including its colored supplement, may be of questionable value; but his ingenuity and energy cannot fail to win our admiration. Besides being an inventor and a conspicuously successful business man, he was a writer on the history and development of printing, and also a collector of early books and other rare specimens of primitive printing. This collection is said to be worth as much as a million dollars. Mr. Hoe had the quietness and unobtrusiveness of the man of deeds rather than words, but a few of his words of wisdom have gained currency; as, for example, "Concentration is the first condition of success," and "Get behind a thing and push it; don't put yourself in front and pull."

CHICAGO'S CIVIL-SERVICE SELECTION OF A LIBRARIAN, the exact method of which has already been explained by us, was made public on the first of the month. Mr. Henry E. Legler, secretary of the Wisconsin Free Library Commission, and president of the publishing board, of the executive board, and of the national council of the American Library Association, is the successful candidate. He has accepted the call, as was of course to be expected from his consenting to enter the competition. Mr. Legler is an Italian by birth, a Swiss by early education, but an American by later school-training and by subsequent residence and professional activity in this country. Before taking up library work he tried his hand not unsuccessfully at journalism, including the mechanical details of printing, at politics (he was elected to the Wisconsin legislature in 1889), and at public school committee-work; and he has also

produced a number of biographical and historical works, besides writing of late on library matters. He is in the prime of middle life, and is regarded by those who know him as exceptionally well-fitted for his high office. It is interesting to note that the accepted candidate lacks a library-school training, and has never even served behind a delivery desk or as the presiding genius of a reference room. But he proved his aptitude for library administration when, as member of the Milwaukee school board, he instituted the close coöperation between schools and the library which has since served as a model for other cities. "Library extension," it seems, is to be the watchword of the new library administration in Chicago.

GLITTERING GEMS OF CAUSTIC CRITICISM, from the mordant pen of George Meredith, long a "reader" to the publishing house of Chapman and Hall, have been exhumed from the dark unfathomed caves of the firm's business records, and are given a setting in the pages of "The Fortnightly Review." A few of these brilliants we venture to display. "A mere wisp of a tale" is the sufficient condemnation of one unlucky manuscript; "vaporish stuff," that of another. "Anstey might have made the subject amusing. This writer is an elephant," runs still a third merciless verdict. "Might gain a prize for dulness;" "Feebler stuff than this might be written, but would tax an ape;" "Written in a queer old maundering style; poor stuff, respectable in the mouth of one's grandmother;" "An infernal romance;" "Cockneyish dialogue, gutter English, ill-contrived incidents, done in daubs,"—thus are the hopes of various unnamed literary aspirants blasted, for the time being, by this hard-hearted reader. His own sensitiveness to adverse criticism is a significant fact in this connection,—so often is the highest power to sting united with the keenest susceptibility of pricks from hostile shafts.

RURAL APPRECIATION OF GOOD LITERATURE is made the subject of a recent newspaper editorial, and the query is offered whether urban sophistication does not "quench the thirst for the Muse." The simple life of the country and the reading of good old books do seem to go well together. "We know of one typical bookcase," proceeds the writer already quoted, "in a hamlet far from the railroad, wherein at least half the books are volumes of poetry. We give the list as they stood upon the shelf: Matthew Arnold, Whittier, Longfellow, Browning, John G. Saxe, Mrs. Browning, Scott, Tennyson, George Eliot, Goldsmith, Mrs. Hemans, Milton, Dryden, Will Carleton, Coleridge, Alice and Phoebe Cary, and Holmes. The range is perhaps the best thing about this list. And the books are not mere mural decoration; they are well-thumbed." The writer also takes pleasure in recalling "an actual farmer" who remarked: "No more books for me in hayin' time. I was readin' 'Last o' th' Mohicans' last summer, an' I could n't hardly stop to get m' hay in." We too

can recall "an actual farmer" who was a reader of books, but whose taste was a grade higher than that of this Cooper enthusiast. Shakespeare and Scott were our farmer's favorites, and he sat up nights, in the winter, to read his well-worn editions of their works.

THE HAPPY FORTUNES OF DR. GEORGE BRANDES—not the sad fortunes that have been going the rounds of the newspapers for the benefit of credulous readers—should cause his friends and admirers to rejoice. In a letter to the editor who lately published the amazing myth of his unsuccess and impecuniosity, he writes to contradict the various false statements and to declare himself on the best of terms with his publishers and the reading world. He says, among other things: "I have been fortunate in finding a large public for my works both at home and abroad. A number of my thirty different volumes have been issued in many separate editions, and of my recently collected works six thousand sets have already been sold. . . . My collected works have appeared in Russia in several editions, and of my 'Life of Shakespeare' several thousand copies have been sold in England and America, where it seems to have become, in a way, a standard work." On the whole, then, any movement to pass round the hat for this distinguished Danish writer's benefit may now be suspended as premature and needless.

SPECIAL LIBRARY BINDINGS FOR POPULAR BOOKS are doubtless advisable on the score of both economy and appearance. Mr. Le Roy Jeffers, head of the order department of the New York Public Library, has prepared an extensive "Reference List of Titles Suggested for a Special Library Binding," which is already "in active use in 180 of the largest libraries in the country." The issue of some of these books in more than one edition, at different prices, is carefully noted, and every effort has apparently been made to render the list serviceable. Fiction naturally predominates, with poetry and other polite literature in second place. Some little arbitrariness of choice cannot but occur, as, for example, the inclusion of twenty-nine of Miss Rosa Nouchette Carey's novels, and the exclusion of all of Mr. William E. Norris's. The list fills a pamphlet of 125 pages.

CRAMMING THE MIND WITH POETRY is not exactly the best way, one would think, to induce a love of poetry, when there is no urgent craving to start with. Nevertheless a recent graduate of Harvard, deploring the modern utilitarian and scientific trend of college education, thus frankly expresses his sense of a lack in his own academic training: "If they had only crowded more poetry into my system while I was in college, there might have been some left in me now." With the inauguration of President Lowell this month as head of Harvard University the hope is finding expression that some return to the old system of prescribed "humanities" may be effected.

"ON TEACHING LITERATURE."

BY ONE WHO TRIES TO TEACH IT.

Why does not some one ask, Can science be taught? It is presumably superior to literature for this purpose, because it is a body of fairly definite ascertained facts and more or less tenable theories. But these are things to be told; and is telling teaching? Where are all the fine old implications of the word, if any man who has found out something by study may become a teacher by telling what he has found? Should not teaching still be the counterpart of learning rather than of study? And whereas we acquire knowledge, we learn wisdom. On this ground may we not reasonably hold that literature, which is the depository of human wisdom, is eminently the teacher's field?

We have heard the objections. There are the Knowledges, and there are the Arts, and for the rest there is moonshine; and to talk of teaching being anything else than imparting either knowledge or skill is to talk nonsense. But before we consider this, let us put aside all suspicion of quibbling. Let us make the word "teach" as broad as anyone pleases; admit that to impart knowledge is to teach it (and the pupil also); consider even that he who does no more than set pupils a task and use physical measures to see that they perform it, is also a teacher. Or, better still, let us omit the word from the statement of the problem. Then the question becomes simply: Can we in the schools do anything at all with literature? and is it worth while?

Curiously enough, the greatest sceptics would appear to be among those who have the cause of letters most at heart. Perhaps their own acquaintance was made in solitude, and they cannot brook the idea of a formal introduction to the wayward Muse. Or perhaps they have seen the introduction attempted by one who was chiefly interested in the cut of the Muse's clothes. "Now this classic knot was tied by Boileau; and you shall see pretty soon where that starched ruff came from." These things are so clear when they are once seen, and so easily communicable. And how boundless the field that is opened! Think what discoveries may be made! We know now that the germs of "Paradise Lost" are in Cædmon, Andreini, and Vondel; literary parallels make it certain that Wordsworth sometimes composed with his eye on a book; we find that in earliest Roman art and letters the wheel of Fortune did not revolve; we are almost certain that the original goose *honked* high, and we may hope some day to identify the goose.

But literature must not be held responsible for all the diversions practised in its name. Doubtless all things are at times sadly enough mistaught. Literature suffers especially, because of its comprehensiveness and vague definition. On the one hand it is a thing of record, a body of accumulated material whose medium is language; and language has a continuous life-history, falling, like other living things, into orders and families, into genera and species. To the

philologist who conducts his investigations in this field in a sanely historical and scientific spirit, all honor is due, and literature is under deep obligations to him, — though the philologist, I conceive, is not primarily either a student or teacher of literature. On the other hand, literature is in itself an art, even in considerable measure a craft; and everybody admits that a craft can be taught. As a matter of fact, the craft of letters in its humbler aspect is daily taught to thousands of students of English composition. But this again is not what is meant. The field of contention is that existing body of classical literature, imaginative and (as the phrase of simpler days has it) inspired, which no one has the temerity to attempt to teach as an art, and into which the curious incursions of the philologist seem often so pitifully inept. Here is the shadowy middle ground — the misty mid-region of Weir — where our professors of literature would take their stand and pose as high priests of the holy of holies. Very naturally, those who are already endowed with the faculty to understand want no such intervention. When they can listen to the Prophet, shall the Professor speak?

Yet here the Professor finds his vocation. For the generously endowed appear to be few. Of course those, on the other hand, who are quite incapable of instruction, must, as in everything else, be passed by. But human faculties are not stratified; they rise and sink in an infinite scale. Some men mount by native impulse to the highest and best in life and art; others climb by painful degrees. And while some of these latter might attain in the end by their own efforts, with help they will surely attain the sooner. And many may catch some sight of the goal who would never have done so unaided.

Understanding is a necessary condition of all enjoyment above the sensual rank, and the understanding is always open to assistance. At the very approach to literature, if it be in any degree subtle, abstruse, or archaic, there is the bar of inadequate knowledge. Many who are competent to enjoy are not yet able to read; and they must be instructed. Take the case of the archaic. Experience shows how hard it is for the uninstructed to divest any word in their vocabulary of the meaning which it has always borne to them. My class in the *Mort Darthur* reads:

"It seemeth me, said Sir Launcelot, this siege [chair] ought to be fulfilled this same day, for this is the feast of Pentecost after the four hundred and four and fifty year; and if it would please all parties, I would none of these letters were seen this day, till he be come that ought to achieve this adventure. Then made they to ordain a cloth of silk for to cover these letters in the siege perilous."

Immediately I discover that they think the word "fulfil" refers to the prophecy that is about to be fulfilled, — though Malory meant merely that the chair would be filled, or find its rightful occupant. And the cloth of silk which was "ordained" underwent, they imagine, some kind of ceremony or consecration; whereas it was simply ordered to be made, in all probability by some needlewoman. It requires a discourse of considerable length — on feudalism, on chivalry, and on Old-World social distinctions —

to remove from the minds of the unacquainted their false conception of Spenser's "gentle knight" and substitute the true one. Few but teachers know how very far Shakespeare's language is from being modern, and how very far therefore the ordinary reader is from really understanding him. Suppose you who love your Shakespeare without studying him attempt to read some passage to a Shakespearian student and see how quickly he will find you astray. Even Charles Lamb begins to require elucidation. Only those who are content to enjoy with a partial understanding will maintain that there is no office here for the skilled interpreter. Nor is it the office of merely philological explanation. The philologist, with his exact science of forms and constructions, his etymologies and syntaxes, holds a somewhat separate ground from that of the interpreter, who applies to the subtle meanings of words, and the individual colorings they acquire, tests of a very different order. Yet if any philologist were disposed to be jealous of this distinction—as I think none would be—we may be content to resign this part of the field entirely into his hands, to be called by his own name. The point is that there is an abundance of work to do here in merely laying the approaches to literature; and it might well occupy the major part of some years of elementary instruction.

A step beyond this is the service of telling another what to look for. You listen to a lecture by a geologist who discourses of valley formations,—how this narrow steep-sided canyon has been formed by erosion, how those long straight parallel valleys are the result of faulting, how this other broad level-floored vale is in reality a silted-up lake,—and the next time you go to the mountains your old haunts take on a novel interest, because you have been told what to see. Why should such instruction be gratefully received from the scientist and not from the teacher of literature? A pupil of mine calls attention to the fact that a line in Spenser has caught his fancy—the line in which Sansjoy, having been miraculously delivered from the Redcress Knight,

"Lay covered with inchaunted cloud all day."

Straightway the line, which I had often passed over without notice, takes on for me too a certain lingering charm. Perhaps I in turn can communicate something of the impression always left on my imagination by the conclusion of the ballad of Sir Patrick Spens,—that picture, drawn at a stroke, of the eternal burial-place beneath the sea, where, half over to Aberdour, the faithful master and his men went down in fifty fathoms of water:

"And thair lies guid Sir Patrick Spens,
Wi' the Scots lords at his feat."

Or perhaps I can give an added emphasis to the example, in the same ballad, of duty heroically performed, by showing that Sir Patrick,—who, after exclaiming against the rigor of the king's order in sending him to sea in the stormy season, goes nevertheless,—is doing precisely as the three hundred did at Balaclava, whom Tennyson has commemorated with more elaborate circumstance in his "Was there

a man dismayed?" and "Theirs not to make reply." I take up the play of "Julius Cæsar," and am transported in imagination to the time and scene of one of the greatest crises in history; and as I am hurried along through the warring forces of the wavering ambition of Cæsar, the fanatic patriotism of Brutus, and the fatuous fickleness of the mob, the sense of a crumbling state grows upon me until it seems as if the very world were toppling to its ruin. May I not try to impart something of this sense to another who, it may be, has as yet seen in the drama only some pretty stage effects and some rhetorical speeches? If it still be argued that this is only to tell,—to tell what I have seen or felt,—and not yet to teach in any such high sense as was hinted at in the beginning, I would reply that the service does not end here. For there is stimulus in seeing what another has seen, incentive to see also for one's self. So your scientist, communicating only what he has learned from another, coldly handing on certain elements of common knowledge, may pass for a teacher; but when, after patient research, he has made his own discoveries, he is in a position to assume the priestly office; and if, by the confidence and enthusiasm of his communication, he can impart to another the same zeal, inspiring him to go and do likewise, then, and perhaps only then, has he really read his title clear. For to communicate the enthusiasm for understanding, for discovery, and for growth, is, in intellectual matters, one of the highest functions of the teacher, and it is a function as surely exercisable in the field of letters as in any field under the sun.

Let us go yet a step further. Since great literature is wrought of the very substance of life, it has in it the elements of ultimate truth and becomes of universal import. And the difference between knowledge and wisdom, I take it, is the difference between knowing truths and seeing truth, between knowing facts and understanding life. To dwell, therefore, upon this aspect of literature is only less instructive than to observe life itself. For looking on is a part of experience; and to look on in imagination, when the imagination is sufficiently sharpened, does not differ very materially from looking on in fact. In all such literature, then, as is fundamentally a criticism of life, the teacher finds his greatest opportunity. Being by both experience and study more deeply versed in life than his pupils, he is in a position to assist them more rapidly to something of the same insight and sympathy. It may be that few pupils who have not themselves passed middle age can comprehend what insight there is in Wordsworth's simple and touching description of the aging couple in the poem of "Michael" over whom many seasons of domestic toil have passed, leaving them

"neither gay perhaps,
Nor cheerful, yet with objects and with hopes,
Living a life of eager industry."

Yet Wordsworth had attained to this insight before thirty; and at the very least, some sense of it may be so infixed in the pupil's memory that when he

arrives at the stage of comprehension it will recur to him with accrued beauty and power. There is no need to argue the possibility of bringing home to any ordinarily susceptible sensibilities, young or old, the noble despair of Mark Antony:

"Hark! the land bids me tread no more upon't;
It is ashamed to bear me. Friends, come hither;
I am so lated in the world that I
Have lost my way for ever;"

or the equally noble stoicism of Octavius giving counsel to his sister — counsel little suited to any woman but a Roman:

"Cheer your heart:
Be you not troubled with the time, which drives
O'er your content these strong necessities;
But let determined things to destiny
Hold unbewail'd their way."

Deeper criticism of life than this it is not easy to conceive. And suppose it be admitted that in setting forth these things the teacher is performing only the office of a showman; with such contents of his show-box he is a showman glorified. That it is useless to thrust them before the eyes of those who would not see them for themselves, I personally cannot for a moment admit; I know too well how much I am myself indebted to two or three genuine teachers of literature. The service can be done. Into any discussion of whether it is worth doing, I refuse to go.

The above was suggested by the title of Mr. Charles Leonard Moore's article in *THE DIAL*,* and was written before that article was read. Now that I read it I am glad to see that it does not contain so much dissent as I had half expected to find. Of course Mr. Moore has his caveats, as we all have. "But," runs one in the very first sentence, "to teach literature is a good deal like trying to teach life itself." Just so. Yet this is precisely what the world's greatest teachers have tried to do; when I spoke of the fine old implications of the word, I had in mind nothing other than this. Nor do I think Mr. Moore means to imply the impossibility of it, but only the difficulty. We know it will be imperfectly done. Teaching is no sufficient substitute for experience. It may, however, be a valuable supplement, — otherwise it were folly for the world to hoard its wisdom. *Rasselas* will not always listen to *Imlac*, remaining forever in the Happy Valley; but when he goes forth to explore the world, he does well to take the sage along.

"Absolute realization, transcendent power," says Mr. Moore again, "are the main goals of literature." And sometimes, indeed, in the hands of the masters, the goals seem nearly reached, the realization all but absolute. To a realization of this realization I have insisted that many can be brought by the simple means of human help. To me this is almost axiomatic; and on the subject of method I prefer to remain silent. I judge that we who teach are not always nearly so much concerned with method as others think we must be; in this field especially

* October 1, 1909.

am I distrustful of those who advance any very definite preconceived method. And indeed Mr. Moore, after setting forth so alluringly his own air-drawn method, dismisses it with a touch of pleasant irony that discloses a like distrust.

ALPHONSO G. NEWCOMER.

Stanford University, October 5, 1909.

COMMUNICATION.

TEACHING A LOVE OF LITERATURE.

(To the Editor of *THE DIAL*.)

Mr. Moore's interesting article "On Teaching Literature," in your issue for October 1, seems to me to take the critic's rather than the teacher's point of view. It would be desirable indeed to start the boys off with a course calculated to make them "realize that literature is a fine art"; and then to jump them from these studies in "the near and the minute" to "the consideration of the large and the remote"; and finally to impress upon them the significance in literature of the individual and the universal mood. The spirit of Mr. Moore's suggestions is very fine. But it is an article of my teaching creed that the approach to literature is as personal a matter for each student in the class as it would be for the untaught man out in the world. You cannot foretell at what book or poem, or phrase even, a particular soul will kindle. My own experience leads me to conclude that most boys appreciate the big things in literature before they have eyes for matters of art and craft; so that I should place Mr. Moore's second course before his first, were I following his plan. But there undoubtedly are a minority of students who come at the craftsmanship first; for them the change would be unfortunate.

The proper method, to my mind, is very simple, but few teachers follow it. I should put into the introductory courses as many books of as many kinds as I could — reproducing in a highly selected way the varied panorama of the interests of life. I should try to indicate the peculiar point of view of each kind of book, as I came to it, — without passing judgment upon it, or setting it above or below another kind. If such a course presents sufficient variety, the student is likely to find what his own temper needs. From that moment I believe he is "introduced" to literature; and any later critical information he acquires, no matter how helpful, is of secondary importance.

The more the teacher is simply a lover of books, the greater will be his success. The love of books, like any other passion, has a kindling power; but critical schemes have none to speak of. Most of our teachers of literature, in my opinion, are lovers of critical theories more or less unsound; too few of them are hearty lovers of the great books they pretend to "teach." If you are committed to a theory of the novel that can best be illustrated by Henry James, you are not likely to lure your classes to a love of Fielding or Scott or Dickens.

If my plan is even simpler on paper than Mr. Moore's, I am ready to admit that it is far more difficult of execution. It demands of the ideal teacher imaginative sympathy with every student and every book; perhaps it demands of him also a poet's eloquence. But it is the right ideal for a teacher to fall short of, if one must fall short.

JOHN ERSKINE.

Columbia University, October 4, 1909.

FROM LITERARY LONDON.

(Special Correspondence of THE DIAL.)

I never accept very readily the charge of plagiarism that is frequently brought against authors. Such charges can be made very elaborately upon very slight data. To anyone familiar with the currents of literary life, it is quite apparent that the same idea may occur almost simultaneously to two or three people. This is most in evidence in the case of a short story, where an idea that might be thought absolutely original has inspired, almost at the same time, two people far apart. Not less remarkable are coincidences in the titles of books. Again and again we have seen two publishers announcing a book well-nigh identical in character, and sometimes even in name. The last case that has come before me was in the recent publication of a work entitled "Napoleon's Marshals." It was a well-written, carefully-compiled volume, — disfigured, as I think, by an anti-Napoleon bias, but packed with details concerning the eminent men who assisted Bonaparte in his great career. Yet there was at the same moment another book being written with equal care, which it was intended should bear the same name; for it also was a story of the Marshals of the first Empire. This second writer has now had to look around for a new title, and is calling his book "Napoleon's Empire-Builders," which perhaps, after all, is just as good a title as that of the rival work; but what a strange coincidence it is!

Equally regrettable are the many publishers' projects which are injured by this misfortune of coincidence. I remember, on one occasion, Mr. David Nutt projected an edition of Howell's "Familiar Letters," under the editorship of Mr. Joseph Jacobs. There had not been an edition of this book for fifty years; yet only a few weeks before Mr. Nutt's great undertaking was to appear, another publisher sent forth a much cheaper issue of it to the world. Mr. Nutt was persuaded at the time that someone had betrayed the secret of his projected book; but I, who was behind the scenes, know that this was not the case. Such things are constantly happening. At this moment, for example, the Cambridge University Press is publishing a complete edition of the plays of Beaumont and Fletcher in ten volumes, edited by Arnold Glover, and the firm of George Bell & Son is also issuing the same works in a splendid library edition in twelve volumes, edited by Mr. A. H. Bullen. Both these sets of the plays must have been projected some years ago, and quite independently of each other. It is not likely, however, that there is room for both of them. The demand for the plays of Beaumont and Fletcher must be very limited, and it is deplorable that there should be rival editions, each in so attractive a form.

Another case that occurs to me is that of the "Memoirs of the Comte de Grammont." Sir Walter Scott was responsible for an edition of this wonderful book, in 1811. It was issued again, in Bohn's Library, in 1846. In 1889 Mr. John Nimmo pro-

duced the book much more handsomely. For nearly twenty years there was no further edition, but quite recently two separate firms published the memoirs again — in the same week!

Perhaps the very latest case of this kind is that of a young Scot who with great elaboration had prepared a book upon Margaret Gordon, Carlyle's first love. Before he had found a publisher, an American author came into the field with a similar book bearing precisely the same title; and this book Mr. John Lane has just published in England. Many of us will find it hard to believe that Margaret Gordon was worth one volume, let alone two. The idea that she was the "Blumine" of "Sartor Resartus" has been quite exploded by Mr. Alexander Carlyle, who makes it clear that all the lovely episodes presented in reference to Blumine were based upon circumstances connected with Jane Welsh, who became Carlyle's wife. In any case, the misfortune of the young Scottish author commands our sympathy.

There has naturally been a considerable amount of interest excited as to what manuscripts Mr. Meredith left behind him, unpublished. When I paid my first visit to Mr. Meredith, twenty years ago, he showed me one such manuscript, entitled "The Journalist." Mr. Frederick Greenwood was, he told me, the hero of the book; but Lord Morley of Blackburn (then Mr. John Morley) and Mr. Stead (who followed Mr. Morley in the editorship of the "Pall Mall Gazette") were both portrayed. A few months before his death, however, Mr. Meredith gathered two of his friends around him — one of them his doctor — and declared his intention of burning this unfinished manuscript, and sundry others that were at his hand; and this was actually done.

Happily, as I am bound to consider it, Mr. Meredith left one unfinished manuscript behind him; it is entitled "Celt and Saxon," and it incorporates Mr. Meredith's strong feelings with regard to the peculiarities of the two races. He himself was proud of being a Celt. "I have not a single drop of English blood in my veins," he once said to me. There are other fragments of Mr. Meredith's unpublished writings that will be forthcoming in the new edition of his works in twenty-six volumes that has just been projected. This edition is to appear in England through the firm of Constable, in which firm Mr. Meredith's son, Mr. William Maxse Meredith, is a partner. Some of these fragments of Mr. Meredith's, in which I am greatly interested, are his "Translations from Homer: Experiments in English Hexameters," that well deserve printing. Meanwhile, the volume of Mr. Meredith's Letters, which is to be the sole authoritative contribution to his biography, will not be ready for publication for a year or more. Lord Morley of Blackburn, who will edit it, has already received a number of striking letters; for Meredith was a very prince of letter-writers.

CLEMENT K. SHORTER.

London, October 5, 1909.

The New Books.

CHESTERTON ON SHAW, AND SHAW ON CHESTERTON.*

It was surely an odd fancy that prompted Mr. Chesterton to write a book on his irrepressible contemporary, Mr. Shaw. Whatever its impelling motive, it is as entertaining as anything Mr. Chesterton's exuberant genius has yet produced. He writes with all his wonted sureness of himself and of his theme, — except that he does falter for a moment to acknowledge his inability to treat the music-loving part of Mr. Shaw's personality. "Upon this part of him I am a reverent agnostic," he declares; "it is well to have some such dark continent in the character of a man of whom one writes. It preserves two very important things — modesty in the biographer and mystery in the biography."

Doubtless Mr. Chesterton would be the last to deny that we see in every person or object only what we bring with us to see. Hence we have in his book quite as much a picture of Mr. Chesterton as a study of Mr. Shaw. The two-edged quality of criticism has never made a more striking or more amusing display of itself than in this analysis of the supposedly Shawish or Shavian or Shawensian characteristics. For instance, the following passage from an early page might just as easily have been written about the author as by him — with the simple change of a proper name. Indeed (with this change) Mr. Shaw himself might have written it of Mr. Chesterton.

"But here comes the paradox of Shaw; the greatest of all paradoxes and the one of which he is unconscious. These one or two plain truths which quite stupid people learn at the beginning are exactly the one or two truths which Bernard Shaw may not learn even at the end. He is a daring pilgrim who has set out from the grave to find the cradle. He started from points of view which no one else was clever enough to discover, and he is at last discovering points of view which no one else was ever stupid enough to ignore. This absence of the red-hot truisms of boyhood; this sense that he is not rooted in the ancient sagacities of infancy, has, I think, a great deal to do with his position."

The last sentence, referring to certain matters of fact, must be abruptly broken off, else the transposed application would be incorrect. A little later occurs a passage illustrating the thorough good-will and jovial friendliness with which the writer has approached his self-imposed task. In reading it, Mr. Shaw's confirmed veg-

etarianism must be borne in mind, and also Mr. Chesterton's ample physical proportions.

"I seem to remember that when he was lying sick and near to death at the end of his *Saturday Review* career he wrote a fine fantastic article, declaring that his hearse ought to be drawn by all the animals that he had not eaten. Whenever that evil day comes there will be no need to fall back on the ranks of the brute creation; there will be no lack of men and women who owe him so much as to be glad to take the place of the animals; and the present writer for one will be glad to express his gratitude as an elephant."

As to the plan and scope of the book, it begins with a characteristic assertion: "Most people either say that they agree with Bernard Shaw or that they do not understand him. I am the only person who understands him, and I do not agree with him." Then follow, after a short preface, chapters on Mr. Shaw as an Irishman, as a Puritan, and as a Progressive; but the greater part of the book is devoted to "The Critic," "The Dramatist," and "The Philosopher." Hence it is, as was natural, more a study of the writer than of the man in his extraliterary capacity. The fact of his Irish birth and his protestantism is made to explain many of Mr. Shaw's peculiarities, and the argument is delightfully plausible — perhaps too plausible to be wholly convincing. In the chapter on Mr. Shaw as critic, attention is chiefly directed to his well-known anti-Shakespearianism, which again is traced to "the fact that he is a Puritan, while Shakespeare was spiritually a Catholic. The former is always screwing himself up to see truth; the latter is often content that truth is there. The Puritan is only strong enough to stiffen; the Catholic is strong enough to relax." The chapter entitled "The Dramatist" takes up the earlier of Mr. Shaw's plays, with appreciative and occasionally adverse comment, in which the playwright is here and there charged with not understanding human nature, and with certain other failings. Some of his offenses against refined dramatic art are also pointed out. But the reviewer's tone is in general cordial, and there is little of captious criticism.

In his character of philosopher, Mr. Shaw is thought by his critic to have inflicted three injuries on mankind and to have rendered two important services. "The primary respect in which Shaw has been a bad influence," we are asked to believe, "is that he has encouraged fastidiousness. He has made men dainty about their moral meals." And "the second of the two points on which I think Shaw has done definite harm is this: that he has (not always or even as a rule intentionally) increased that

*GEORGE BERNARD SHAW. By Gilbert K. Chesterton. New York: John Lane Co.

anarchy of thought which is always the destruction of thought." This, coming from the pen that wrote it, almost moves to merriment; and so perhaps may the third charge, that Mr. Shaw "has to a very slight extent, but still perceptibly, encouraged a kind of charlatanism of utterance among those who possess his Irish impudence without his Irish virtue." The services rendered by this Irish philosopher are thus stated:

"In the first place, and quite apart from all particular theories, the world owes thanks to Bernard Shaw for having combined being intelligent with being intelligible. He has popularized philosophy, or rather he has repopularized it, for philosophy is always popular, except in peculiarly corrupt and oligarchic ages, like our own. . . . The second phase of the man's really fruitful efficacy is in a sense the converse of this. He has improved philosophic discussions by making them popular. But he has also improved popular amusements by making them more philosophic. And by more philosophic I do not mean duller, but funnier; that is, more varied."

Three superstitions, we are told, are entertained by the public concerning Mr. Shaw, "first that he desires 'problem' plays, second that he is paradoxical, and third that in his dramas as elsewhere he is specially 'a Socialist.'" But all this is false, maintains Mr. Chesterton, even though he has shown that Mr. Shaw's plays turn, as a rule, on a "very plain pivot of ethical or philosophical conviction"; and although, as in the first passage quoted above, he refers to the man as an habitual utterer of paradoxes. But these and other details may be considered chiefly matters of opinion and point of view, and disagreement with the writer need not lessen one's interest in his book.

How far, after all, has the writer succeeded in presenting the real Mr. Shaw? If he understands him as well as he claims to, the passive subject may conceivably feel highly indignant; for who likes to think that any man can take his measure? "The greater the truth, the greater the libel" is a true word. And even an obviously distorted representation is not pleasant to the victim. It is hard to laugh at a caricature of oneself. But, as we are happily in a position to know, the victim in this case has lost no whit of his good-nature, or of his resources of wit and satire. Almost simultaneous with the appearance of Mr. Chesterton's book in this country there comes an extended review of it in the London "Nation," the writer being none other than Mr. Shaw himself, who thus discloses the interesting situation of a biographer reviewed by the subject of his biography.

The entertainment is indeed a rare one. Mr. Shaw begins by saying:

"This book is what everybody expected it to be: the best work of literary art I have yet provoked. It is a fascinating portrait study; and I am proud to have been the painter's model. It is in the great tradition of literary portraiture: it gives not only the figure, but the epoch. It makes the figure interesting and memorable by giving it the greatness and spaciousness of an epoch, and it makes it attractive by giving it the handsomest and friendliest personal qualities of the painter himself."

But, humorously laments the reviewer, not all readers will be able to see the many virtues ascribed to him.

"He perceives that I am an angel; and he is quite right. But he will never convince those who cannot see my wings; and for them his portrait will never be a good likeness. Fortunately, lots of other people will take his word for it, and some will rub their eyes and look a little more carefully; so his book will be of signal service to me."

All the same, the genial reviewer goes on to say, the book is in some respects quite misleading. Thereupon he proceeds to point out an obviously baseless criticism of a certain passage in "Major Barbara," and to convict the critic of making "a howling misquotation" from the play. Then, taking up Mr. Chesterton's animadversions upon his abstinence from alcoholic beverages, the man of unspoiled relish for Adam's ale continues, in pleasantly sarcastic vein:

"Teetotalism is, to Mr. Chesterton, a strange and unnatural asceticism forced on men by an inhuman perversion of religion. Beer-drinking is to him, when his imagination runs away with him on paper, nothing short of the communion. He sees in every public-house a temple of the true catholic faith . . . and he will see nothing but 'cold extravagance' in my sure prevision of the strict regimen of Contrexeville water and saccharine in which his Bacchic priesthood will presently end."

The article extends to some length, with much excellent fooling, and much that is a degree more serious than fooling, but none the less excellent. Mr. Chesterton is rather well characterized as, "at present, a man of vehement reactions; and, like all reactionists, he usually empties the baby out with the bath." Finally, the suggestion is offered that a subscription be taken up for the purpose of sending Mr. Chesterton to Ireland for a two years' sojourn. There he will learn many things.

"He will eat salmon and Irish stew and drink whisky prosaically, because he will hunger and thirst for food and drink, instead of drinking beer poetically because he thirsts for righteousness. And the facts will be firm under his feet, whilst the heavens are open over his head; and his soul will become a torment to him, like the soul of the Wandering Jew, until he has achieved his appointed work, which is not that of spec-

ulating as to what I am here for, but of discovering and doing what he himself is here for."

It is a pity that Mr. Shaw's review could not be bound up with the book — that Chesterton on Shaw and Shaw on Chesterton could not go together to the reader, for his infinite delight and merriment. But the book as it stands is well worth while.

PERCY F. BICKNELL.

THE FOUNDATIONS OF HEREDITY.*

While the scientific world was ringing with the first shock of controversy over the "Origin of Species," an obscure monk in an Austrian convent garden was patiently observing the laws of heredity as manifested in successive generations of peas. It is striking evidence of the eternal value of exact experimentation that the work of Gregor Johann Mendel is to-day a living force in Biology perhaps only second to that of Charles Darwin.

Mendel's communication on plant hybridization was made to the natural history society of Brünn in 1865, and for thirty-five years remained totally unnoticed. In 1900, de Vries, Correns, and Tschermak almost simultaneously called attention to the importance of his work; and a new field of experimental study of heredity came into being, with the name of Mendelism. Professor Bateson, of the University of Cambridge, became the most ardent exponent of the new principle in England, and when the statistical school of biologists made light of it he published in 1902 a book entitled "Mendel's Principles of Heredity: A Defence." The present work is not a new edition of the old one, but a substitute for it. In view of the progress of Mendelian experiments during the last five years, it is less a defence of a new study than an exposition of the results of a tried and fruitful one.

The essential points in Mendel's observations were three in number. First, he found that many properties of his peas — tallness, for example — were inherited, as indivisible unit-characters. Each of the individual offspring of a cross was tall or short; none half-way between. Second, one character might be dominant over the other, so that in a given plant it only would appear, while the latent or recessive character could be transmitted to a future genera-

tion. Third, and most important, he showed that in the formation of the germ-cells of a plant of mixed ancestry the opposite characters, dominant and recessive, separate; so that each individual germ-cell has one, and one alone. For example, breeding a pure dwarf and a pure tall pea gives offspring all tall. Tallness is dominant. But the tall second generation contain the short element, as shown by further breeding. The third generation produced by self-fertilized seed of the second contains tall and short individuals in the proportion of three to one. The short ones, as shown by further breeding, have no tall element; of the tall three-quarters, one quarter have only the tall element; the other half are mixed, like their parents of the second generation. The tall and short elements segregate so that each ovule or pollen grain has one alone; and by "chance" recombination we get one-quarter pure tall, one-quarter pure dwarf, and one-half mixed, the latter appearing tall because that quality is dominant when both are present.

Professor Bateson's book is the most complete and authoritative presentation of the studies which have been made of inheritance phenomena of this sort; and such studies are numerous and striking. He discusses Mendelian inheritance of almost numberless characters, such as size, color, smoothness, habit, resistance to specific disease, form of flower and seed, presence of starch, in plants; and color, hornlessness, character of coat or feathers, and peculiarities like the waltzing habit in mice, among animals. Many of the cases are complicated by the presence of numerous inter-related variables. Twenty-one distinct forms may be produced by separations and recombinations of elements in the offspring of two types of primrose. Professor Bateson discusses all the most important of such cases in great detail, and with as much clearness as the abstruse nature of the subject-matter warrants. He includes practically all work up to 1908, and is fair and just in estimating the importance of various contributions within the field of Mendelism. The book includes three interesting portraits of Mendel, and handsome colored plates showing inheritance in sweet peas, primroses, fowls, mice, and moths.

The principles of Mendel will undoubtedly find place in that firm foundation for the theory of heredity which will some day be constructed; and his careful experimental method offers perhaps the surest instrument for its upbuilding. It is unfortunate, however, that Professor Bateson is so occupied with the brilliant successes of Mendelian study that he can see no merit in

* MENDEL'S PRINCIPLES OF HEREDITY. By W. Bateson, Professor of Biology in the University of Cambridge. Cambridge: The University Press. (G. P. Putnam's Sons, New York.)

work of any other kind. The asperity of old conflicts might well be softened by omitting references to "the so-called investigations of heredity" by Galton and Pearson and the Biometrical school, as work which "has resulted only in the concealment of that order which it was ostensibly undertaken to reveal," and the statement that "it will appear inexplicable that work so unsound in construction should have been respectfully received by the scientific world." Both the experimental and the statistical methods are required for the full elucidation of the truth.

Professor Bateson has a wide and just vision of the importance of the subject of Heredity — or Genetics, as he prefers to call it. He says :

"It may be anticipated that a general recognition of the chief results of Mendelian analysis will bring about a profound change in man's conception of his own nature and in his outlook on the world. Many have in all ages held the belief that our powers and characteristics are directly dependent on physical composition; but when it becomes known that the dependence is so close that the hereditary descent of certain attributes can be proved to follow definite predicable formulae, these ideas acquire a solidity they never possessed before, and it is likely that the science of sociology will pass into a new phase. . . . It is not in dispute that the appearance of a characteristic may be in part decided by environmental influences. Opportunity given may decide that a character manifests itself which without opportunity must have lain dormant. The question of opportunity and of the degree to which the conditions of life are operative in controlling or developing characters will some day demand attention, but in order to answer such questions successfully it is the first necessity that a knowledge of the genetic behavior of the factors should be obtained. . . . The outcome of genetic research is to show that human society can, if it so please, control its composition more easily than was previously supposed possible. . . . The power is in their hands and they will use that power like any other with which science can endow them. The consequence of such action will be immediate and decisive. For this revolution we do well to prepare."

C.-E. A. WINSLOW.

MISINTERPRETATIONS OF THE CARLYLES.*

Mr. R. S. Craig, the author of a book which he curiously entitles "The Making of Carlyle," has become dominated by a theory, which is allowed some more or less full expression on almost every page, at least of the latter part of the work. That theory is that Jane Welsh was simply an ambitious but overrated and spiteful woman; that she did not love Carlyle, but did love Edward Irving, and married Carlyle for ambition; that Froude is right in arguing that

she forced Carlyle to marry her in consequence of Irving's telling Mrs. Montagu that Miss Welsh was in love with him; that Carlyle's caustic manner of describing his contemporaries is largely due to the example of his wife, to whom, in writing his *Reminiscences*, he sought, as it were, to make reparation for his neglect. It is of course a great pity that Mr. Craig could not have deferred the publication of his volume till after the appearance of the recent "Love Letters of Thomas Carlyle and Jane Welsh,"* which would have given him ample evidence on some of these points. But it was not necessary to wait for the publication of these letters; Mr. Craig has not, it seems to us, correctly interpreted the mass of evidence made accessible in a trustworthy form in the four volumes of "New Letters and Memorials of Thomas and of Jane Welsh Carlyle," the Correspondence of Carlyle and Goethe edited by Professor Norton, and Mr. David Wilson's volume on Froude and Carlyle. For example, the introduction to the "New Letters and Memorials of Jane Welsh Carlyle," as is well known, contains an admirable estimate of Mrs. Carlyle; Sir James Crichton-Browne's view, there expressed,† has never been successfully controverted. Yet Mr. Craig virtually ignores this view; he has nothing whatever to say about Mrs. Carlyle's physical condition,‡ which is of importance even in the early period more especially treated in his book. Nor is his book wholly free from errors in detail. For example, he says that by June, 1821, Miss Welsh had conveyed to her mother the use of Craigenputtock for life (p. 168); whereas the letter enclosing this conveyance § is dated by the editor, Mr. Alexander Carlyle, evidently on good authority, 19 July, 1825. From Mr. Craig's reliance on Froude (pp. 373f.) it would seem that he has not even seen Mr. Alexander Carlyle's volumes! His admiration for Froude is excessive, and is perhaps the cause of some of his own shortcomings. The only fault he lays at Froude's door is an occasional misunderstanding of the evidence. Writing of the Carlyles' differences, he says (p. 372):

"After Carlyle's death the world professed to discover profound and persistent disagreement, and took Mrs. Carlyle's published letters as proof of her misery. But even Froude telling the truth and only the truth

* See THE DIAL, May 1, 1909; *The Nation*, April 22, 1898, 416ff.; W. S. Lilly, "The End of a Legend," *The Nineteenth Century*, May, 1898, 826ff.

† See also *The British Medical Journal* for June 27, 1903.

‡ See Dr. George M. Gould, *Jane Welsh Carlyle*, *American Medicine*, Aug. 8, 1903, reprinted in his "Biographic Clinics," ii. 203ff.

§ "New Letters and Memorials," i. 2f.

* THE MAKING OF CARLYLE. By R. S. Craig. New York: John Lane Co.

had no letters to print in any grave way condemnatory of either. . . . Surely it is a mystery; yet, after all, a very plain one, as we hope to prove. Everything points to the truthfulness and discretion of Froude, but not to his comprehension of the facts. He was unaware of their significance."

Froude telling the truth and only the truth! And this after the careful labors of Professor Norton, Mr. Wilson, and others, have utterly discredited Froude's work, both in general and in particular. The point would not be worth dwelling on were it not for the fact that occasionally a misguided admirer or defender of Froude* turns up and helps to prolong the life of his mythical story of the Carlyles. Even if there be a slight modicum of truth in his books, the sooner his grossly distorted and ignoble "history" of Carlyle is consigned to oblivion, the sooner will it be possible for a fair-minded public to learn and rightly appreciate the real facts.

And this is not, of course, to say that Froude, in the beginning at least, intentionally exaggerated Carlyle's faults. The whole trouble arose from the fact that Carlyle's "heightened and telling" phraseology, the utterance of a strongly emotional nature, fell into the hands of one who flatly misunderstood it, and whose passionate fondness for the picturesque in biography disposed him to credit an utterly unfounded theory interpreting the strange phenomena of the Carlyles' married life. And having adopted this theory he felt bound to defend it, thus more and more calumniating the object of his worship.

Thomas and Jane Welsh Carlyle were far from angelic natures. They both possessed the fatal gift of sarcasm, and they doubtless did many persons injustice. The difference between them and others is that they dared to say openly and to write what many others dare only think or whisper. The consequences were disastrous, and they paid the penalty. But let it be remembered that they were both trying to tell the truth (which is often painfully embarrassing); and that in many instances they probably succeeded. Whatever else they may have been, they were not shams; and they helped purge the air of some cant.

To return, in closing, to Mr. Craig, it is painful to speak of his work as we have done, and we regret the necessity of doing so. The book contains also minor faults which help to strengthen the unfortunate impression it produces. Its bulkiness is inexcusable; it would have gained immensely if its five hundred pages had been compressed into half that number. Needless repetitions occur on every page. Froude, for

example, is called "eloquent" at least three times. Mrs. Carlyle's encomium of "Sartor Resartus" is printed at least as many times. Strange grammatical and rhetorical constructions abound; for example, "Neither he nor Froude mention it" (p. 94); "He had never 'assisted,' as a young minister or doctor has so frequently to do, placing themselves for the first time under tutelage" (p. 228); "inferior society than that" (p. 338); "his Welsh kindred" (p. 422); "the two conceived a mutual admiration for each other" (p. 439); "Carlyle found plenty friends" (p. 440); "Would Milton be likely to find any publisher in the whole range of London to take *Paradise Lost* off his hands, let alone give him £10 for it?" (p. 446). French words are printed without accents, and the last syllable of *Teufelsdröckh* always loses the *e*. The style at times is irritating; there is a constant tendency to short jerky statements or questions that might pass for epigrams; for example, "Fame?" (p. 433). On page 59 we meet with Carlyle's refreshing etymology, Lord equals "Law-ward"! The fact that Carlyle was originally responsible for this error does not excuse his biographer.

The author has added another to the list of books in which Carlyle and his wife are misinterpreted and misrepresented. The successful biographer of Carlyle is yet to appear. When he does arrive, he will prove to be a man who will be willing to give up a theory for the sake of the truth; and he must have a keener insight than any of the "poor fools" — to borrow the Sage's own cheerful term — who have yet attempted this most difficult task.

CLARK S. NORTHUP.

THE CASE OF LOMBROSO.*

It is with hesitation that a reviewer calls attention to a volume which, considered logically or charitably, should receive the solace of neglect. Yet it is inevitable that the current interest in "spiritualistic" revelations will seize upon Professor Lombroso's work (now accessible in poor English) as an authoritative and conclusive pronouncement. Let it then be recorded that the volume bearing the alarming title, "After Death — What?" presents through three hundred and fifty pages an amazing exhibition of credulity, which it is difficult to reconcile with the author's unassailed reputation, and his

* For example, in *The Nation*, LXXXVIII. 418.

* *AFTER DEATH—WHAT?* By Cesare Lombroso. Boston: Small, Maynard & Co.

recognized contributions to complex aspects of modern science.

Most of those of like reputation, who have yielded to the conclusion that the perplexing phenomena which they witnessed were not explicable by the recognized laws of mind and matter, have yet expressed their conviction, at times regretfully, or it may be hesitantly, and commonly with a reserve that held aloof from extravagant explanation and uncritical credulity. The evidence has been endured, possibly, but hardly yet embraced. The Italian savant, however, having once admitted the possibility of phenomena that transcend ordinary experience, and having had recourse for his explanation to the intervention of departed spirits, feels no further limitations of logic or plausibility, and records with apparently equal acceptance the most variously assorted medley of miracles, albeit commonplace ones, and the crassest violations of common law and common sense, that in our day and generation have been collected within a single volume under a reputable signature. The reader, as he follows the narrative, must forcibly remind himself that he is examining, not the wonder-book of a pre-scientific traveller with a generous appetite for good "copy," but the conclusions reached with all the show of experiment and apparatus of a twentieth century laboratory student.

It is not the purpose of the present notice to summarize the extensive so-called evidence, but only to indicate the attitude toward it of Professor Lombroso. He informs the reader that by training and temperament he was strongly antagonistic to all this sort of occultism; yet his conversion seems to have been easy, and to have been effected by an hysterical girl in whom he discovered the loss of vision, but who by compensation "saw with the same degree of acuteness at the point of the nose and the left lobe of the ear," and in whom also "the sense of smell became transferred to the back of the foot." The same inventive subject predicted that on a certain day "she would be delirious, and then would have seven cataleptic fits that would be healed with gold," all of which, marvellous to relate, ensued as predicted. But the crowning instrument of his conversion was the Italian peasant medium, Eusapia Paladino, whose advent to our shores is now heralded. In the presence of this woman, physics, chemistry, and physiology retire abashed, while psychology is silenced in confusion. Chairs and tables and large pieces of furniture move about with motives of their own, but unmoved by human forces;

metronomes start themselves going, and all sorts of scientific apparatus is pressed into a travesty of service to prove that the medium is innocent of the phenomena that occur in her presence. None the less, the same Eusapia has at times indulged in freeing one of her hands to move objects or give raps; in lifting the table with her knees; and in slyly removing a hair from her head to fasten it to one of the instruments so as to influence its registration; in gathering flowers before the sittings, which later were to appear miraculously "apported"; but all this without in the least disturbing the confidence of her observers in her genuine manifestations.

The difficulties of the situation must be evident when Professor Lombroso apologetically records that "It is now certain that supernumerary spectral limbs are superimposed on her true limbs, and act as their substitutes. These phantom doubles used to be often taken for her normal arms." The "spirit-forms" that appear in the presence of mediums are thus explained:

"This fact proves that the body of spectral appearance is formed at the expense of the body of the psychic, and the matter is confirmed by the circumstance that in the first materializations of mediums many of the phantasms they evoke bear a certain resemblance to the face or the limbs of the mediums, or even to the whole of his or her person."

Accordingly, when one of Lombroso's colleagues declines to accept a spirit-form as that of his mother, because of the conflict between what was presented and the actual truth, he is urged to bear in mind that spirits, unused to the vocal mechanism of the medium, must make mistakes, and that their behavior must be excused.

"He lays stress also upon the fact that the phantasm had a fuller bust than his mother, not remembering that the phantasms assume the words, gestures, and body of the medium. This should also have explained for him the vulgar habit of playfully biting the beloved one, which is common to all the other phantasms evoked by Eusapia from whom they borrow it."

Instances like the following are recorded as facts without trace of hesitation.

"The child Yencker gave raps when two months old. . . . The nephew of Seymour wrote automatically when nine days old; at the age of seven months he gave typtological communications."

Once more, a medium in forming her spirit companion found that "she herself had lost her knees and feet. But if she touched the place where they normally should be, she felt pain. Hence an invisible part of them existed." The same thing happened to Eusapia, whose "con-

trol" explained that he had removed her lower limbs to decrease her weight for the levitation.

Now as to explanation, let this suffice:

"There is also another singular attribute of mediums which we must admit in order to explain certain spiritualistic phenomena; namely, the fact that in the psychological atmosphere of the medium in a trance, and by the medium's own action, the conditions of matter are modified, just as if the space in which the phenomena takes place, belonged not to three but to four dimensions, in which (according to the theory of the mathematicians) the law of gravity and the law of the impenetrability of matter should suddenly fail, and the laws that rule time and space should suddenly cease, so that a body from a far-off point may all at once find itself near by, and you may find a bunch of freshest flowers in your coat-pocket, without their showing any trace of being spoiled."

Similarly, as time is inverted, the medium reads the future as we should recall the past. Yet this power is curiously limited.

"As respects the lottery, — something in which all the village population of the province of Naples are sinners, — she had no success whatever in premonitions, but in compensation possessed a singular telepathic power."

Or consider this explanation of the passage of objects out of a closed room, which procedure naturally involves a transit through wood or glass or bricks.

"Either it must pass through the panes of glass without coming apart or breaking up, — that is to say, its atoms must pass through the inter-atomic spaces of the panes; or else it must be decomposed into imponderable material (an operation which we not happily call 'dematerialization') before passing the walls, and afterwards be recombined; or else, in order to appear and disappear without passing through the walls at all, it would be necessary for it to pass into the fourth dimension of space, and then, returning, emerge from that again."

Surely, in this strain there is no need to consider anything as more remarkable or less worthy of credence than anything else, and the testimony of apparatus and the records of photographs become a mere travesty of a scientific procedure. If this is the type of popular scientific presentation that is to shape opinion, the task to be faced by those with real concern for the hygiene of popular logic seems stupendous. Where, indeed, are we to find the sturdiness of view and critical conservatism that form the safeguard of modern thinking? One can only pause dumbfounded, and ask, "After Lombroso — What?"

And yet the reflection remains that it is no longer exceptional for the man of scientific training to use the logic of his own specialty with moderate success, and yet reserve a corner of his intellectual domain free from the invasions of logic and open to the satisfaction of a dramatic instinct or temperamental longing. It

is none the less natural to assume that the personal factor in the exercise of the two pursuits is not wholly different. Of this there are occasional corroborations in the tendency to yield to alluring theories, and accordingly to abandon that sane perspective of importance which more than anything else forms the heart of the scientific temper. In this aspect, the psychology of reputable believers in disreputable tales becomes yet more interesting than the psychology of the tales themselves; and such is the case of Lombroso.

JOSEPH JASTROW.

THE DOVES PRESS SHAKESPEARE.*

It was inevitable, probably, that in his work at the Doves Press, Mr. Cobden-Sanderson would sooner or later get around to Shakespeare. In his five-volume edition of the Bible, brought to completion nearly five years ago, he gave a monumental setting to the first of all books; and now a volume devoted to "Hamlet" marks the beginning of a similar service for the writings which, in the estimate of English-speaking peoples at least, rank second in the peerage of literature. It must not be understood, however, that we are ultimately to have a complete Shakespeare in this form; Mr. Cobden-Sanderson is not a young man, and conditions of work at the Doves Press preclude hasty production. The present plan contemplates a selection of some dozen plays only, to be approached by stages. The first stage embraces the four supreme tragedies — "Hamlet," "Lear," "Othello," and "Macbeth." The publication of these will occupy at least two years; at the end of that time another stage will be undertaken, — or it may be decided to stop with the Tragedies above mentioned.

The plan of presentment involves something more than a mere reprint of Shakespeare in beautiful dress, in the modern accepted form of the text. Believing that a capacity for appreciating literature in the form in which it was originally given to the world is worth cultivating, Mr. Cobden-Sanderson has gone back for his text to the original editions, following almost literally the old spelling and punctuation, and avoiding the division into acts and scenes introduced into later editions. Thus, the present "Hamlet" reproduces the second quarto imprinted at London in 1604, with such portions

* THE TRAGICALL HISTORIE OF HAMLET, PRINCE OF DENMARK. By William Shakespeare. Limited edition. Printed by T. J. Cobden-Sanderson at the Doves Press, Hammersmith, London, England.

of the first folio of 1623 as are not contained in the quarto. Such a presentment would, of course, be "caniary to the generall" (as this text has it); but to those for whom the present edition is intended, there cannot but be a decided charm in reading "Hamlet" as it was actually written, with all the atmosphere of the original printing successfully preserved.

Those familiar with the Doves Press books know that they do not depend at all for their distinction, as the volumes printed by William Morris did in large degree, upon elaborate ornamentation. A "flourished" initial at the beginning is the only note of decoration in this edition of "Hamlet." The charm of the book is wholly inherent in the type and its arrangement, in the presswork and the paper. Except for two or three fantastic characters, such as the freakish interrogation point, the type is both beautiful and legible; the presswork is doubtless as near perfection as may be attained; and the paper could scarcely be bettered for the purpose.

There is, however, a feature of the typography, the type arrangement, which, although some may think it trivial and others justifiable, seems to us so serious, and to involve so fundamental a misconception of the laws of typographic art, that we cannot pass it without protest. We refer to the "spacing" of the letter-press of the book. Now as the printing art is at present known and practised among men, the only way in which the group of letters composing a single word may be presented to the eye as a distinct unit — as a word-form — is by leaving a blank (technically, a "space") between the word and its neighbors. The space being indispensable, the only question is simply *how much* space. In his essay on "The Book Beautiful," Mr. Cobden-Sanderson has laid down the precept that "the whole duty of Typography is to communicate to the imagination, without loss by the way, the thought or image intended to be conveyed by the writer," a dictum which, in another form, has the authority of Herbert Spencer. Now we maintain that there must be distinct and decided loss of the author's thought or image when the space between words in a printed page is so slight that the reader is continually puzzled and retarded in his reading. The puzzlement may be unconscious or subconscious; the loss is nevertheless actual. Through long usage the eye has become accustomed to a certain minimum space between words; an arbitrary reduction of this space to a half or a third the customary amount results in visual distress of no slight

degree. We are familiar enough with the theory underlying this microscopic separation of words. It is held that the conventional spacing of type results in a printed page made ragged and unsightly by irregular spots of white over its whole extent, — sometimes, as in the poorer sort of machine composition, where over-spacing is the rule, the effect is that of jagged perpendicular rows of words rather than of ordered horizontal lines. To avoid these blemishes, and to produce a page of even harmonious tone and color, very thin spacing is held to be essential. If a printed page were meant to be merely decorative, there would be something in this contention; but the primary purpose of a book is *to be read*, and no principle is sound æsthetically which seriously interferes with this essential function.

We have dealt rather more fully with this point than might perhaps seem warranted. But the defect is to us an important one, and it happens also to be a defect not confined to Mr. Cobden-Sanderson's work. It is found in even more marked degree in the volumes produced by William Morris at the Kelmscott Press; it is prominent in the work of two of our most artistic printers, Mr. Bruce Rogers and Mr. Updike. Whatever may be the abstract reasons in its defence, we believe few readers will disagree with us that its practical application, in books intended to be read, results in confusion and irritation. A happy medium, in this as in so many things, is the goal to seek.

In general effect, this latest volume from the Doves Press amply fulfils Mr. Cobden-Sanderson's well-expressed ideal of workmanship, — it is indeed a thing of "order touched with delight." To the student of Shakespeare who is also a lover of beautiful bookmaking, its appeal will be irresistible. That we may finally have the whole of Shakespeare in this form, is a consummation devoutly to be wished.

WALDO R. BROWNE.

BRIEFS ON NEW BOOKS.

Picturesqueness of the Hudson. Has the Hudson grown less picturesque since the days of Cole and Durand? In some places, certainly, yes: brickyards and quarries and railroads will do much to deprive anything of picturesqueness. The Hudson is no longer the almost primeval river it was when all New York state had a population smaller than can now be found in the island of Manhattan. But is what is still as in older days less picturesque? One would almost think so from

Mr. Clifton Johnson's book, "The Picturesque Hudson" (Macmillan). Much as Mr. Johnson has that is interesting about the great river that, historically at least, holds first place in American art and letters, it seems to us that he has done little to present what he calls its chief quality. Of course people's ideas of the picturesque will differ: it is not remarkable that Mr. Johnson's should be different from that of Thomas Cole, but it is at least worth noting. Mr. Johnson is a skilful observer and writer; his book has much that is good in its history, gossip, description, as well as in its pictures. But it shows that if he is right, there has passed away a glory from the Hudson. We do not mean that Mr. Johnson chooses unpicturesque subjects; it is proper for a true idea of the Hudson, that we should have the locks at Troy, the wharves at Albany, the Poughkeepsie bridge, the battery at New York. Nor need such scenes be unpicturesque; the picture of the Haverstraw Brickyards is one of the best in the book. We mean that he does not give any picturesque character to those places that we should naturally think of as picturesque, and which some people can still find as romantically beautiful as they were to the Hudson River School—such places as Anthony's Nose, the Northern Gateway of the Highlands, the Tappan See, the Palisades. Of these more purely landscape scenes in the book, the only one we really admire is the view near Fishkill. Here Mr. Johnson has been singularly happy in composition and execution. But in the main his Hudson is sadly uninteresting: if it could have offered no more, it would never have inspired Irving and Morris and Willis. Yet in reality the Hudson preserves its ancient charm: from Sunnyside and Undercliff and Idlewild it is still as lovely as ever. And though one miss the affectionate romanticism that gave the river a wonderful glory in the older days, yet still one may find a pictorial quality and a literary charm, unless one be ultra-modern and realistic. But one would hardly suspect it from Mr. Johnson's testimony.

The deeper meanings of life.

"The Human Way" (Harper), by Mrs. Louise Collier Willcox, is a collection of essays written with, at times, an almost startling insight into the deeper meanings of life. Toward the end of the book occurs this definition, perhaps a new one, of genius: "Indeed, what we call genius, as distinguished from talent, or learning, or accomplishment, is really a power of strong appeal to the great masses of mankind which grows out of profound self-knowledge." Something of this profound self-knowledge that amounts to genius Mrs. Willcox's chapters certainly reveal. She demonstrates most convincingly the oneness of human experience and shows that a rich individual life is impossible apart from a rich collective existence. Something of the bracing influence of that pragmatism or personal idealism that is now in the air is felt in her stimulating pages, as

when she asserts: "So it comes to seem but the short-sightedness of youth that wailed over limited scope for effort or an uncongenial atmosphere; for whatever atmosphere we desire and think about, we make; and whatever ideal we hold, we create; and only those who dream fitfully fail to make their dreams come true. To come slowly to this realization is to accept no outlook as final." In the essay on "The Service of Books," from which the foregoing is taken, there are many other good things; but there is also a rather harsh and summary treatment of Tennyson against which protest rises. After observing, with a degree of truth, that "it is a truism that he who writes for his own generation renounces the next," the author continues: "Tennyson spoke to the thought of his own day and then fell back." But it was long years before his contemporaries would listen to him, and it is not hard to find lines and even whole poems of his that will not soon be suffered to die. Mrs. Willcox's style appeals to the well-read: she is steeped in Shakespeare and betrays her fondness for Browning, Swinburne, and Meredith; and the body of her thought is not inferior to its garb.

A Christmas masque.

Now that people can read for themselves, they rather prefer to read their poetry at home. In Shakespeare's day, thousands heard poetry on a stage who heard it nowhere else. Nowadays millions have poetry in books who never dream of it on the stage. Yet the drama remains a delightful poetic means, and in spite of theatrical critics who condemn "the closest drama" there are still written plays that the poet never thought of having produced. Whether such be the case with Mr. Louis J. Block's "The World's Triumph" (Lippincott) we will not make sure. There are those who believe that anything will do on the stage if there are people who want to act it and others who want to see it. "Faust," "Manfred," "Peer Gynt," are examples. We judge, however, that Mr. Block prefers the dramatic form because it enables him to present imaginatively some of his hopes and thoughts on life and the present world. So at least we read his play. Science, the Church, the People, even the State, are at a standstill. The loosing of the world-riddle comes from the simplicity of devoted faith. We believe that in his Epilogue Mr. Block has rightly criticized himself: he has woven us a strange and wondrous mystery in an age that loves the clear and simple. This imaginative and melodious presentation, this pageant of ideal and poetic figures, seems to belong to an earlier age than ours. The work is, indeed, more a Christmas masque than a modern play, and must be read largely in the spirit of the past. In the confusion and turmoil of low ambitions and big attempts, the poet offers us a dream of faith. It would be aside from a true appreciation to offer definite dramatic criticism, and we prefer merely to recommend the play to readers who will take it for what it is, who

will read and find in poetic form food for thought and perhaps for the solution of difficulty. If one think there is no unanswerable argument, one may at least gain insights worthy of trust.

Lights of the Georgian era.

A series of essays illustrating social England in the eighteenth century, by Mr. John Fyvie, is issued in a volume entitled "Wits, Beaux, and Beauties of the Georgian Era" (John Lane Co.). These essays, eight in number, take the form of biographical sketches with the emphasis placed on the social aspects of life. Some of these were well worth writing: the introductory essay on Samuel Foote, the "English Aristophanes," is particularly interesting not only as a vigorous defence of the actor-dramatist, but also for the light that it sheds on the world that Foote satirized on the London stage. The author supports his conclusions by quoting liberally from Foote's plays. Valuable, too, is the account of the Duchess of Queensberry's eccentricities, though mainly for the glimpses that it affords us of Gay and Swift. There seems, however, to be little reason for giving prolonged attention to the careers of such persons as the Duchess of Kingston and the Countess of Suffolk, whose titles to fame rest on their moral delinquencies only. Mr. Fyvie's work contains little that is new or original; it serves rather to emphasize opinions commonly held by giving concrete illustrations. In his selection of instances the author is usually discreet; and no attempt is made to enlist our sympathies for unworthy subjects. His work is throughout a very readable one; the English is delightful, though at times somewhat informal; but stately periods would scarcely seem in place in a discussion of the jokes of George Selwyn and the broad humor of the "clerical wit," the Rev. John Warner, D.D.

A manual for writers of the short story.

In his little treatise on "Writing the Short Story" (Hinds, Noble & Eldredge), the author, Mr. Esenwein, has approached the short story as an historian, as a maker of text-books, and as a literary adviser. It is always difficult to ride three horses at once, and in this instance they are not all guided with equal felicity. To be candid, the introductory chapters which discuss the rise of the short story are too brief, too general, and too cut up by quotations from various authorities, to be useful. It would be well to know more about the history of the short story than may be learned from these pages, if one wished to profess a knowledge of the subject. Again, the later chapters, which are more thorough, more authoritative, and always interesting, are split up into a multitude of sections and sub-divisions, filled with quotations from earlier criticisms, and sown with illustrations until it is doubtful whether an immature student of the elements of short-story writing could emerge with a clear idea of the whole matter. As history, and as an elementary text-book, Mr. Esenwein's book is not wholly satisfactory. But as a handbook and manual for literary aspirants who

are trying to write salable stories, as a reference-book for college students who show more ability in narrative than the usual course in rhetoric requires, this work deserves a hearty recommendation. It is full of interesting criticisms, valuable comments, and stimulating suggestions. If the teacher of narrative cannot use it with his elementary courses, he can assuredly poach upon it for material to make these classes more effective. And the writer who is trying to compose not a theme but a short story will find that the editor of "Lippincott's Magazine" has made good use of the practical experience of his editorship.

Vernon Lee's latest book of essays.

A bough of the budding bay tree, or bay laurel, fastened to the dashboard of a street-car in Rome by a poor road-mender who had a love of the beautiful, furnished Miss Violet Paget ("Vernon Lee") with a name for her latest book, "Laurus Nobilis" (John Lane Co.), which pleads in eloquent strain the cause of beauty. Three significant coincidences, early pointed out, indicate the line of argument followed by the author. These coincidences are: "that between development of the æsthetic faculties and the development of the altruistic instincts; that between development of a sense of æsthetic harmony and a sense of the higher harmonies of universal life; and, before everything else, the coincidence between the preference for æsthetic pleasures and the nobler growth of the individual." Miss Paget heartily believes in the "vital connection between beauty and every other noble object of our living," and she emphasizes the difference between the low, passive, or sensual pleasures, and the higher beneficent and active delights of the soul. The highest æsthetic satisfactions are dissociated with ownership and self-indulgence; they are attainable to the reverent and the pure-minded; but, by one of the ironies of what is commonly called civilization, are beyond the reach of the toiling money-getter. Walter Pater's influence is felt throughout the book, both in unconscious imitation of his parenthetical style and in occasional quotation or allusion. Ruskin also has left his stamp on the writer's mind. In spite of the much fine writing in the book, one feels the earnest sincerity of it all. A casual reference to a bank-holiday journey in a third-class compartment, with a goat and numerous other fellow-passengers, lends weight to the writer's advocacy of the simple life and the inexpensive pleasures. The book is one to read slowly and take to heart.

Outlines of American literature.

Professor William Edward Simonds of Knox College has followed up his text-book on English literature with a similar "Student's History of American Literature" (Houghton), although the historical setting has been less dwelt upon in the later work because of its assumed familiarity to the student. From the earliest colonial attempts at literature down to the very latest noteworthy novel, the author has traced with care and judgment the outlines of our literary

history. Chronological tables, suggested readings, and portraits and other illustrations, together with a twenty-five-page index, combine to make this one of the best student's handbooks we have in its field. Without searching for errors amid so much evident accuracy, one may note the occurrence of Mr. Thompson Seton's name under its older and now discarded form of Seton-Thompson; and also the inclusion of Mr. Owen Wister and Mrs. Edith Wharton among "the New York group" of present-day novelists. Philadelphians and Bostonians will frown at this. The author's preface does well to urge the cultivation of "the library habit" on the student's part; and it also contains a glowing word of promise for the future of our literature. Elsewhere, too, the writer betrays an infectious fondness for the treasures amid which he is working.

BRIEFER MENTION.

Mr. George P. Upton's "The Standard Concert Repertory," published by Messrs. A. C. McClurg & Co., is a companion to the author's "Standard Operas" and "Standard Concert Guide." It provides brief descriptions of the overtures, suites, symphonic poems, etc., heard in modern concerts, and is a thoroughly judicious and trustworthy guide for the layman who loves music. About fourscore composers are represented, many by a considerable number of examples. There are also some fifty portraits, in groups of three to the page.

"The Master Painters of Britain" is the title of the new special number of "The International Studio" (John Lane Co.). It aims, through a series of beautiful full-page reproductions of great paintings, with brief comment, descriptive, critical, and biographical, to furnish a complete survey of British painting from Hogarth's time to the present. The editor is Mr. Gleeson White, formerly editor of "The Studio." Besides a page of comment on each picture, he has written Introductions to the four chronological periods into which, by style and tendency, the pictures are grouped, and has compiled, for an appendix, brief biographical notes of the artists represented. One can hardly imagine a more attractive and at the same time profitable way of studying British art in informal, amateur fashion than by the perusal of this beautiful picture book. The reproductions, nearly 200 in number, are well chosen and of excellent quality.

About a year ago, Professor Calvin Thomas published the first part of "An Anthology of German Literature," giving selections (in modernized form) down to the close of the mediæval period. A second section has now been compiled, extending from Luther down to the classical age of Goethe and Schiller. These great poets are indeed represented, but not typically, the intention of the work being to serve as an introduction to the study of the great period which began with them. There are seventy-eight numbers in the entire anthology, equally divided between the two sections, each number being a book, an author, or a literary group. The editor's modernized versions are confined to the first section; the examples given in the second are literally reproduced. The general principle of the selection is "to give a good deal of the best rather than a little of everything." Messrs. D. C. Heath & Co. publish the work.

NOTES.

"The White Stone," in a translation made by the capable hands of Mr. Charles E. Roche, is the latest volume to be published in the new edition of the writings of M. Anatole France in English. It bears the imprint of Mr. John Lane.

From the Torch Press, Cedar Rapids, Iowa, we have a booklet containing "Wise Sayings and Favorite Passages from the Works of Henry Fielding." It includes, besides extracts from the novels, the "Essay on Conversation," and has been compiled by Mr. Charles W. Bingham.

The "Free Press Anthology," compiled by Mr. Theodore Schroeder, and published by the Free Speech League, New York, is a medley of extracts ranging from Milton's "Areopagitica" and Mill on "Liberty" to modern apologists for the frank discussion of matters of sex and the open preaching of anarchism.

A new edition of "The Golden Treasury," published by the Macmillan Co., includes both series of the famous anthology in a single volume. It is the best selection of lyrics that we have, despite the fact that the editor's judgment did not in the second series display the unerring quality that was exemplified in the first.

"A Dictionary of Quotations from English and American Poets," revised and enlarged by Miss Anna L. Ward, is published by Messrs. Thomas Y. Crowell & Co. in their thin-paper series of poets. Other volumes of this series are a Wordsworth with Lord Morley's introductory essay, and a Lowell (the early poems now out of copyright) edited by Mr. Nathan Haskell Dole.

A "Source History of the United States," prepared by Professors Howard Walter Caldwell and Clark Edmund Persinger, is announced by Messrs. Ainsworth & Co. The plan of the book is to present a fairly consecutive and connected history of the evolution of the American nation and people, the emphasis being placed throughout upon political and social ideas and ideals.

The "Proceedings of the Aristotelian Society" for its thirtieth session are published by Messrs. Williams & Norgate. There are seven papers and two symposia, besides the customary official matter. Among the contributors are Messrs. F. C. S. Schiller, Bernard Bosanquet, J. H. Muirhead, and G. F. Stout. Discussions of such subjects as Bergson and Pluralism show that the Society is nothing if not up to date.

"The Stage History of Shakespeare's King Richard the Third," by Miss Alice I. Perry Wood, is a recent publication of the Columbia University Press. Perhaps no other of the plays has had such varied fortunes as this, or has suffered under such an indignity as was laid upon it by Colley Cibber. The chapter on the fortunes of tragedy in America, at the hands of Kean, Forrest, Booth, Irving, and Mansfield, is of peculiar interest.

Attractive little bibliographies of Oliver Wendell Holmes and Samuel Johnson, based on material in the Brooklyn Public Library, are issued by that institution, in uniform shape with its former centennial bibliographies. The lists cover fourteen and sixteen duodecimo pages respectively, and contain all that even a specialist has much need to concern himself with. In the Johnson list the critical eye notes a misspelling of Lichfield (with a superfluous t) on page nine.

Thirteen new volumes of "Crowell's Shorter French Texts" have just been issued. They include three plays of Molière ("L'Avare," "Le Bourgeois Gentil-

homme," "Le Medecin Malgré Lui"), all edited by M. Marc Ceppi; six volumes of stories and sketches by Dumas, Erckmann-Chatrian, About, Moreau, and Mme. de Bawr; a "Choix de Poésies Faciles," edited by Mr. W. M. Daniels; an abridgment of "L'Avocat Patelin"; a selection of "Poèmes Napoléoniens"; and a "Choix de Contes Populaires de la Haute-Bretagne."

The Macmillan Co. publish a volume of "Readings in American Government and Politics," by Professor Charles A. Beard, — a source-book to accompany the author's text upon this subject, now in course of preparation. The selections are 237 in number, grouped in 32 chapters, from "Colonial Origins of American Institutions" down to recent "Social and Economic Legislation." The book affords a very valuable adjunct to the work of instruction in American history and political science.

A new volume has just been published by the Mesars. Scribner in the series of "Original Narratives of Early American History." It has for its contents "Narratives of New Netherland" from 1609 to 1664, and is edited by Professor J. Franklin Jameson. The Hudson narratives of van Meteres and Robert Juet lead off in the list of contents, which ends with Stuyvesant's report of the surrender of the province to the English. There are an even score of documents altogether, most of them translated from the Dutch.

An article on "The Religion of a Sensible American," by President David Starr Jordan, is now published as a booklet, with additions, by the American Unitarian Association. It originally appeared in the "Hibbert Journal." In it the author has "set forth the religious belief and work of a friend, no longer living; one who could stand without question as a sensible man, and one whose thought and life were typical of the best which we may call American." He is not named in the text, but the book is dedicated to the memory of the late Wilbur Wilson Thoburn, of Stanford University.

Welcome to English readers is a translation of M. Bede's "Rembrandt und seine Zeitgenossen." It is called "Great Masters of Dutch and Flemish Painting" (Scribner), and the vivacity and picturesqueness of the original has been well preserved by the translator, Margaret L. Clark. Rembrandt is of course the principal figure; nowhere else will one find his life and work more sympathetically described. But Frans Hals, Rubens, and Van Dyck, the Dutch masters of the *genre* picture, of landscape and of still-life, each has separate and dignified treatment. The illustrations, forty in number, have been well chosen, but are less clearly reproduced than they should be.

The "Bulletin of the Library Association of Portland," which appears monthly (excepting July and August), calls attention to some of the good books of all time, and also to some of the good books of the present time as represented by the library's latest accessions. Another designation of this library is the "Free Public Library of Multnomah County," which makes it evident that Portland in Oregon, and not Portland in Maine, is the city rejoicing in the possession of so intelligently active an institution. The September number of the Bulletin opens with a short list of the best essayists, each title followed by a quoted criticism. In this and the other departments of the little paper economy of space and printer's ink is carried so far as to give, with a few exceptions, only the last names of authors, as "Smith. Jewellery. 1908." The printed list of branches and deposit stations is unexpectedly long.

LIST OF NEW BOOKS.

[The following List, containing 172 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

- Lives of the Hanoverian Queens of England.** By Alice Drayton Greenwood. Illustrated in photogravure, etc., large 8vo, 426 pages. Macmillan Co. \$3.50 net.
- Corot and His Friends.** By Everard Meynell. Illustrated, 8vo, 301 pages. A. Wessels Co. \$3.25 net.
- The Last King of Poland, and His Contemporaries.** By R. Nisbet Bain. Illustrated, large 8vo, 296 pages. G. P. Putnam's Sons. \$3. net.
- The Story of Isaac Brock:** Hero, Defender, and Savior of Upper Canada, 1812. By Walter R. Mursey. Illustrated in color, etc., 8vo, 181 pages. "Canadian Heroes Series." A. C. McClurg & Co. \$1.50 net.
- Butler and His Cavalry, in the War of Secession, 1861-1865.** By U. R. Brooks. With portrait, large 8vo, 591 pages. Columbia, S. C.: State Co. \$2.50 net.
- Fernando Cortes and his Conquest of Mexico, 1485-1547.** By Francis Augustus MacNutt. Illustrated, 12mo, 475 pages. "Heroes of the Nations." G. P. Putnam's Sons. \$1.35 net.
- Sir Henry Vane, Jr.:** Governor of Massachusetts and Friend of Roger Williams and Rhode Island. By Henry Melville King. 12mo, 207 pages. Providence, R. I.: Preston & Rounds Co. \$1.25 net.
- Joshua James: Life-Saver.** By Sumner I. Kimball. 12mo, 102 pages. Boston: American Unitarian Association. 60 cts. net.

HISTORY.

- Men and Manners of Old Florence.** By Guido Biagi. Illustrated in photogravure, etc., large 8vo, 320 pages. A. C. McClurg & Co. \$3.50 net.
- Narratives of New Netherland: 1609-1664.** Edited by J. Franklin Jameson. Illustrated, large 8vo, 478 pages. "Original Narratives of Early American History." Charles Scribner's Sons. \$3. net.
- A Political History of the State of New York.** By De Alva Stanwood Alexander. Vol. III., 1861-1882. Large 8vo, 561 pages. Henry Holt & Co. \$2.50 net.
- The Logs of the Conquest of Canada.** Edited, with an Introduction, by Lt.-Colonel William Wood. Large 8vo, 335 pages. Toronto: The Champlain Society.
- An Introductory History of England from the Restoration to the Beginning of the Great War.** By C. R. L. Fletcher. Vols. III. and IV., 1660-1815, completing the work. With maps, 8vo. E. P. Dutton & Co. Per vol. \$1.50 net.
- The Federalist Party in Massachusetts to the Year 1800.** By Anson Ely Morse. Large 8vo, 231 pages. Princeton: University Library.

GENERAL LITERATURE.

- One Day and Another.** By E. V. Lucas. 16mo, 249 pages. Macmillan Co. \$1.25 net.
- George Bernard Shaw.** By Gilbert K. Chesterton. 12mo, 249 pages. John Lane Co. \$1.50 net.
- The Human Way.** By Louise Collier Willcox. 8vo, 305 pages. Harper & Brothers. \$1.25 net.
- Edgar Allan Poe.** By Edmund Clarence Stedman. With portraits in photogravure, 8vo, 95 pages. Cedar Rapids, Iowa: Torch Press. \$2.50 net.
- Lincoln the Leader, and Lincoln's Genius for Expression.** By Richard Watson Gilder. 16mo, 108 pages. Houghton Mifflin Co. \$1.
- The Journal of a Recluse.** Translated from the original French. Illustrated, 12mo, 348 pages. Thomas Y. Crowell & Co. \$1.25 net.
- Eloquent Sons of the South: A Handbook of Southern Oratory.** Edited by John Temple Graves, Clark Howell, and Walter Williams. In 2 volumes, with portraits, 16mo. Boston: Chapple Publishing Co.
- The People's Hour, and Other Themes.** By George Howard Gibson. Illustrated, 12mo, 137 pages. Chicago: Englewood Publishing Co. \$1.
- The Sense and Sentiment of Thackeray.** Compiled by Mrs. Charles Mason Fairbanks. With portrait in photogravure, 16mo, 156 pages. Harper & Brothers. 75 cts. net.
- The Pocket Fielding: Wise Sayings and Favorite Passages from the Works of Henry Fielding.** 16mo, 122 pages. Cedar Rapids, Iowa: Torch Press. 50 cts.

NEW EDITIONS OF STANDARD LITERATURE.

- The Life of Samuel Johnson.** By James Boswell; edited by Roger Ingpen. Bi-centenary edition; in two vols., illustrated in photogravure, etc., large 8vo. Sturgis & Walton Co. \$6. net.
- Mary.** By Björnsterne Björnson; translated by Mary Morison. 16mo, 233 pages. Macmillan Co. \$1.25.
- The White Stone.** By Anatole France; translated by Charles E. Roche. Limited edition; 8vo, 239 pages. John Lane Co. \$2.
- The Life of Frederick the Great.** By Thomas Carlyle; abridged and edited by Edgar Sanderson; with introduction by Roger Ingpen. Illustrated in photogravure, etc., 8vo, 352 pages. A. C. McClurg & Co. \$1.50 net.
- Ben Jonson's English Grammar.** Edited by Alice Vinton Walte. 16mo, 149 pages. Sturgis & Walton Co. 75 cts. net.

VERSE AND DRAMA.

- Roses: Four One-Act Plays.** By Hermann Sudermann; translated by Grace Frank. 12mo, 182 pages. Charles Scribner's Sons. \$1.25 net.
- The Great Divide: A Play in Three Acts.** By William Vaughn Moody. 12mo, 167 pages. Macmillan Co. \$1.25 net.
- The Poems of William Winter.** With portrait, 8vo, 319 pages. Moffat, Yard & Co. \$2. net.
- The Golden Treasury.** Edited by Francis T. Palgrave. New edition, revised and enlarged; 2 volumes in one. 16mo, 279 pages. Macmillan Co. \$1.50.
- The Collected Poems of Arthur Upson.** Edited by Richard Barton. In 2 volumes; with portrait in photogravure, large 8vo. Minneapolis: Edmund D. Brooks. \$5. net.
- Pro Patria: Verses Chiefly Patriotic.** By Clinton Scollard. 12mo, 68 pages. Clinton, New York: George William Brownrigg. \$1.
- Man-Song.** By John G. Neihardt. 12mo, 124 pages. Mitchell Kennerley. \$1. net.
- A Book of Quotations.** By Frederick Rowland Marvin. 12mo, 101 pages. Boston: Sherman, French & Co. \$1. net.
- Orestes: A Drama in two Parts.** By Leconte de Lisle; adapted by André Tridon and Arthur Guiterman. 8vo, 35 pages. Brandon Press. Paper.

FICTION.

- Ann Veronica.** By H. G. Wells. Illustrated in color, 12mo, 377 pages. Harper & Brothers. \$1.50.
- Stradella.** By F. Marion Crawford. Illustrated, 12mo, 415 pages. Macmillan Co. \$1.50.
- Northern Lights.** By Sir Gilbert Parker. Illustrated, 12mo, 352 pages. Harper & Brothers. \$1.50.
- Forty Minutes Late, and Other Stories.** By F. Hopkinson Smith. Illustrated, 12mo, 224 pages. Charles Scribner's Sons. \$1.50.
- Julia Bride.** By Henry James. Illustrated, 12mo, 83 pages. Harper & Brothers. \$1.25.
- Martin Eden.** By Jack London. With frontispiece, 12mo, 411 pages. Macmillan Co. \$1.50.
- The Danger Mark.** By Robert W. Chambers. Illustrated, 12mo, 495 pages. D. Appleton & Co. \$1.50.
- Susanna and Sue.** By Kate Douglas Wiggin; illustrated in color by Alice Barber Stephens and N. C. Wyeth. 8vo, 225 pages. Houghton Mifflin Co. \$1.50 net.
- My Lady of the South: A Story of the Civil War.** By Randall Parrish. Illustrated in color, 12mo, 361 pages. A. C. McClurg & Co. \$1.50.
- Jeanne of the Marshes.** By E. Phillips Oppenheim. Illustrated, 12mo, 383 pages. Little, Brown, & Co. \$1.50.
- The Silver Horde.** By Rex Beach. Illustrated, 12mo, 369 pages. Harper & Brothers. \$1.50.
- Kewiah Coffin.** By Joseph C. Lincoln. Illustrated, 12mo, 387 pages. D. Appleton & Co. \$1.50.
- Your Child and Mine.** By Anne Warner. Illustrated, 12mo, 314 pages. Little, Brown, & Co. \$1.50.
- Old Rose and Silver.** By Myrtle Reed. With frontispiece in color, 12mo, 364 pages. G. P. Putnam's Sons. \$1.50 net.
- Daphne in Pitaroy Street.** By E. Nesbit. With frontispiece in color, 12mo, 417 pages. Doubleday, Page & Co. \$1.50.
- The Wiving of Lance Cleaverage.** By Alice MacGowan. Illustrated in color, 12mo, 398 pages. G. P. Putnam's Sons. \$1.35 net.
- The Wares of Edgelyfield.** By Eliza Orne White. 12mo, 439 pages. Houghton Mifflin Co. \$1.25 net.
- The Socialist.** By Guy Thorne. 12mo, 360 pages. G. P. Putnam's Sons. \$1.35 net.

- A Court of Inquiry.** By Grace S. Richmond. Illustrated, 12mo, 177 pages. Doubleday, Page & Co. \$1. net.
- The Fortunate Prisoner.** By Max Pemberton. Illustrated in color, 12mo, 363 pages. G. W. Dillingham Co. \$1.50.
- The Redemption of Kenneth Galt.** By Will N. Harben. With frontispiece, 12mo, 351 pages. Harper & Brothers. \$1.50.
- Samantha on Children's Rights.** By Josiah Allen's Wife (Martha Holley). Illustrated, 8vo, 318 pages. G. W. Dillingham Co. \$1.50.
- An American Princess.** By William Tillinghast Eldridge. With frontispiece in color, 12mo, 255 pages. Sturgis & Walton Co. \$1.50.
- Margarita's Soul: The Romantic Recollections of a Man of Fifty.** By Ingraham Lovell. Illustrated, 12mo, 304 pages. John Lane Co. \$1.50.
- Phoebe Deane.** By Grace Livingston Hill Lutz. Illustrated in color, etc., 12mo, 330 pages. J. B. Lippincott Co. \$1.50.
- Doctor East.** By James Oppenheim. Illustrated, 12mo, 316 pages. Sturgis & Walton Co. \$1.50.
- The Yellow Circle.** By Charles E. Walk. Illustrated in color, 12mo, 391 pages. A. C. McClurg & Co. \$1.50.
- The Holy Mountain: Satire on English Life.** By Stephen Reynolds. 12mo, 309 pages. John Lane Co. \$1.50.
- The Deeper Stain.** By Frank Hird. 12mo, 330 pages. D. Appleton & Co. \$1.50.
- When a Woman Woos.** By Charles Marriott. 12mo, 335 pages. John Lane Co. \$1.50.
- The Man in the Tower.** By Rupert S. Holland. Illustrated in color, etc., 12mo, 311 pages. J. B. Lippincott Co. \$1.50.
- The Way Things Happen.** By Hugh de Selincourt. 12mo, 302 pages. John Lane Co. \$1.50.
- The Pride of the Graftons.** By Priscilla Craven. 12mo, 325 pages. D. Appleton & Co. \$1.50.
- Germanie.** By Henry C. Rowland. 12mo, 321 pages. John Lane Co. \$1.50.
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